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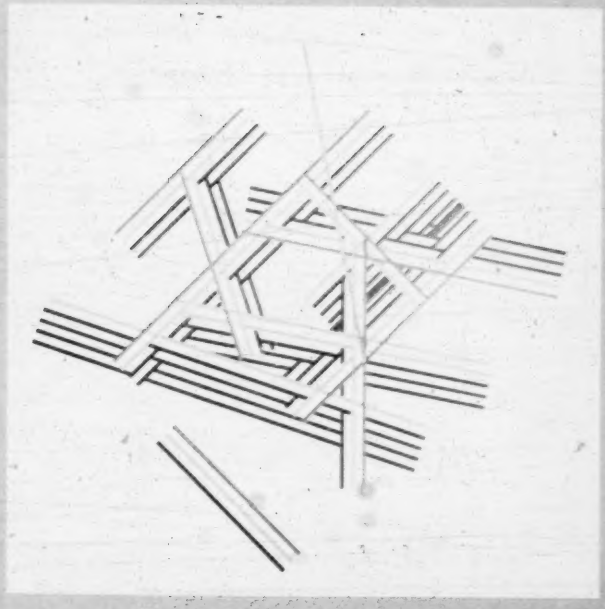
ART AS THOUGHT PROCESS



Arts Council 1974

Works bought for the Arts Council by Michael Compton

ART AS THOUGHT PROCESS

Kenneth Martin
Malcolm Hughes
Bridget Riley
Richard Smith
Tom Phillips
Mark Lancaster
Keith Milow
Judy Clark
Stephen Willats
Victor Burgin
Michael Craig-Martin
John Hilliard
Art Language

Preface

Last year our Art Panel asked Michael Compton to create a touring exhibition of contemporary art by means of purchasing to a theme of his choosing. Mr. Compton's choice was a characteristically acute one. All art is a form of applied thought, but some art is more particularly the result of specific processes of thinking. This exhibition presents a wide range of outstanding examples drawn from current activity in this country, and we are very grateful to Mr. Compton for the care he has put into gathering the material together (he was able to draw relevant material also from the Arts Council Collection) and writing the introduction to the catalogue.

It might be added that while thought is always an ingredient in art, it is also an ingredient in the appreciation of art. Where thought plays an especially formative role in the production of a work of art, thought can also be especially effective in allowing access to it. This exhibition may thus be an occasion where those who tend to find modern art empty and unattractive can come to recognize the structure of idea and development discernible in these selected examples of it.

Norbert Lynton
Director of Exhibitions

Cover:
Kenneth Martin
Chance and order 1971
38/75 (royal blue, orange, violet, deep orange-red)
Screenprint 27 × 27 in / 68.5 × 68.5 cm

Art as Thought Process

Any work of art is the product of a thought process – a thought process which may never have been articulated in words but which, nevertheless, involves the same kinds of considerations that govern every voluntary human act. It may be impossible or unnecessary for the person who studies the finished work to discern directly some or even any of these processes. On the other hand, it seems to me unlikely that a person can merely perceive a painting and allow it to affect him without in some way seeking to deal with it. He will relate it to other works of art or to his own experiences, try to work out what the artist intended or to decipher the significance of the separate elements of it, etc., etc. In short, if it touches him at all he will think about it.

No work of art constitutes merely a problem but it must I believe, raise a specific area of consideration and a means of consideration – a problem. However rarified, subtle or profound, it must, therefore, offer a starting point which will direct the viewer to that specific area and means.

Often a person who is unfamiliar with modern art may be asking for such a point of entry when he enquires "what does it mean?" or says "I can't understand it". Nobody ever entirely understands a work of art or can ever completely explain it any more than he entirely understands a person or can explain him. What is necessary is not so much an explanation as an introduction or a way of dealing with it.

Traditionally, in the pictorial art of the west, this means of access was provided by the selection of a conventional subject matter, and by the manner in which this was treated: style, distortion, composition, reference to other works of art and so on. The fundamental convention of representation gave meaning to these. By offering the viewer at the same moment both the thing represented (the subject) and the reality of the representation itself (the picture) he provided a comparison between the two and so therefore a means of deciphering the concerns of the artist – a sort of rosetta stone.

In the twentieth century many artists have abandoned representation so this means is no longer available to them. In fact, many artists have attempted to appeal directly to what they believed were human universals – biological, psychological or spiritual. However, whether or not such universals exist or were accurately identified, the complex expectations and assumptions of most people have made it difficult or impossible for direct contact to be made by means of them alone. There are and have been many other ways by which an artist can provide a means of access to his art: frequently by the elaboration of a style, by reference to the concerns of previous artists or by incorporating elements of other, more conventional modes of expression; sometimes

Roy Lichtenstein
Whaam! 1963 (acrylic on canvas)
68×160 in/172.7×406.4 cm
Tate Gallery

all three. I will give one example because this may seem very general and vague.

A typical painting by Lichtenstein, *Whaam !*, declares itself to be at once a representation and not a representation. Because what is represented is not a real person or an aeroplane but, say, an image from a comic book, it is, therefore, not an illusion of reality but simply an altered and enlarged image. The statement that the artist makes is communicated partly by the character of this alteration. Looked at in other terms, the image is on the one hand vulgar and banal but on the other it is executed in paint on canvas and hung in a public art gallery – the statement the artist makes can be discerned in this conjunction too, with all that it may entail in the mind of the viewer about the nature and value of art and culture. Finally, the painting is one in a whole series that the artist, Lichtenstein, has painted over the years and the differences and similarities between them are another source of meaning. Needless to say, however, these are only primary points of access (among many others which the painting may offer) and that, once involved with a first-rate work of art, one can always find new depths, new implications or new relevancies.

What I have just written about Lichtenstein implies that the painting is to a degree dependent on references to things outside itself. There is maybe, therefore, a high degree of ambiguity. This brings me to the core of what I want to say here and to a sort of declaration of the principle by which these quite diverse works have been chosen.
Many artists in the last ten or twelve years have sought to direct attention more to the processes by which the art is made (that is to the *work* that the artist does) than to the finished object. At the same time many artists have sought to reduce to a minimum the ambiguity of their

Robert Morris
Slab 1962 & 1968 (painted steel)
95¼ × 95¼ × 11⅝ in/
243.2 × 243.2 × 295 cm
Tate Gallery

work and to control as far as possible the way it is presented to the public. These two trends have produced works of art which, however distinct in their deepest significance or in the media in which they are executed, have in common a one to one correspondence between the idea of the object which it generates and the object which is generated; so much so that it may be possible for an independent person to execute the work for the artist without any supervision. At a certain level of consideration there is absolutely no ambiguity about such a sculpture as *Slab* by Robert Morris. No matter how you look at it it remains clear that it is just what was intended and at first glance just what you see. The same clarity applies to the print by Sol Le Witt. Even though it involves thought on the part of the viewer rather than an instant perception, once worked out there can be no doubt about the process that generated the sequence: an absolutely simple and regular working out of a basic idea, in this case a complete set of combinations

Sol le Witt
Untitled 1971
No. 5 in a series of 5
13⅞×14 in/35.2×35.5 cm
Tate Gallery

of four types of line: vertical, horizontal, left and right diagonal. The viewer of the work of art can know, therefore, exactly what was in the mind of the artist. It is the sheer simplicity of the thought process that gives it this quality of being perfectly understood.

Such a condition is achieved at the apparent cost of the freedom of choice of the artist and of his personality. He presents himself as one dispassionately carrying out a piece of work, a piece of work based definitively on an idea of an apparently extreme banality. The value of such an art, like that of the simplified version of representational art given at the beginning of this essay, is that it presents to the viewer both the subject (or idea) and the art work in such a way that they interpret each other (again like the rosetta stone). There is also always a surprise. The simple formula generates a work's unexpected subtlety and complexity which is more effective for knowing the rules.

Few artists have attempted to do work as simple and concise as Le Witt but I hope this mention of his work will suggest a way in which the objects in this exhibition can be approached. All of them are, to an important degree, self-evident. They invite the viewer to follow the thought process of the artist as it can be discerned in his work and, by means of his consciousness of this very thought process and of his own attempts to deal mentally with what he discerns, to come to a new awareness.

Because, as I have said, all these works are to some extent self-explanatory (in some cases with the conjunction of a title or a statement by the artist) and because, I believe, the experience of working them out or following the thought of the artist is the (or one of the) active ingredients (here more than in many works of art), I have hesitated a long time before writing anything at all specifically about the artists or their works. What I have finally written is very simple, so simple that I hope no one will imagine that it is offered as an explanation of the work. It is offered in the spirit in which one says a few words in introducing two people who do not know each other.

The group as a whole ranges deliberately from pure painting to systems of documentation and written discourse. The artists include some who have been working for many years and some who are quite young. In some the materials and processes appear to be very personal, in others very general. The artists do not form in any sense an "ism" or group and there are many others of equal quality or interest who might have been chosen. Some of the works shown have been specially purchased, others were already in the Arts Council Collection. When this exhibition has done its tour, they will all take their place in the Collection and will, of course, take their place in their own terms in any context in which they are shown.

Michael Compton
27th June, 1974

Kenneth Martin

1905	Born Sheffield
1921-23	Studied at Sheffield College of Art
1923-29	Worked in Sheffield as a designer
1927-29	Studied at Sheffield College of Art
1929-32	Studied at Royal College of Art
	Lives in London

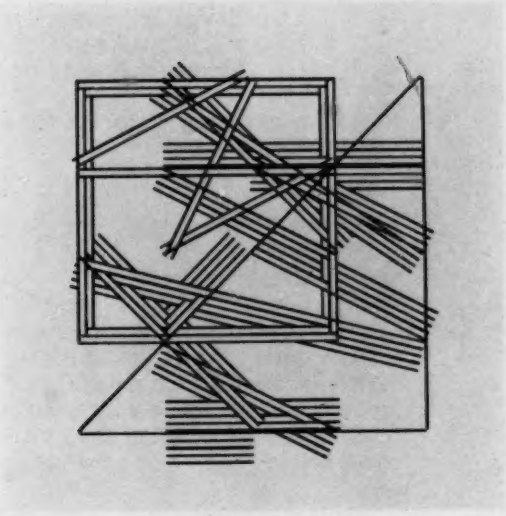
1 **Chance and order 5 (red)** 1970
oil on canvas
48¾ ×48 in/122 ×122 cm.

Chance and order 1971/72
5 screenprints, all measure 27 ×27 in./68.5 ×68.5 cm.
2 27/70 (green and red) 1972
3 38/75 (royal blue, orange, violet, deep orange-red) 1971
4 17/75 (red, deep yellow, lemon yellow) 1971
5 17/70 (blues, red and orange) 1972
6 15/70 (yellow, turquoise and orange) 1972

Here the work of art is partly generated by chance. However, the chance procedures and the means by which they are translated into the print or painting comprise a series of rules, arbitrarily chosen by the artist but comprehended and reasonable like those of a game.

Chance and Order 5 is based on a drawing published in the work mentioned below. A diagonal grid was drawn within the square and the intersections numbered from the bottom 1 to 25. Pairs of numbers were drawn by lot and joined together by a line. The number of parallel bands to each joining was obtained by throwing a dice, the lines lying to the left of the first line. The prints were made by using similar processes.

Read *Chance and Order Drawings* by Kenneth Martin
Introduction by Andrew Forge
Notes by Hilary Lane
Waddington Galleries 1973



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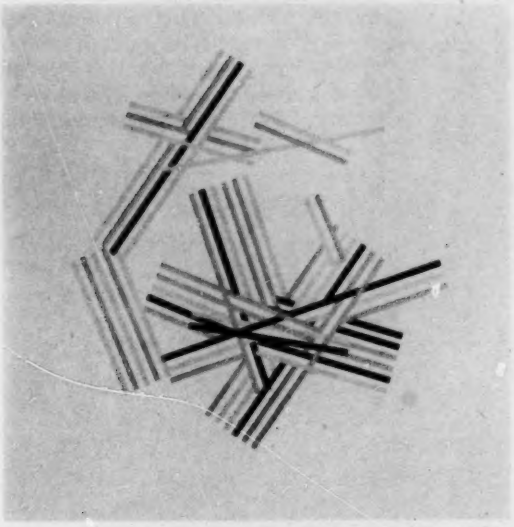

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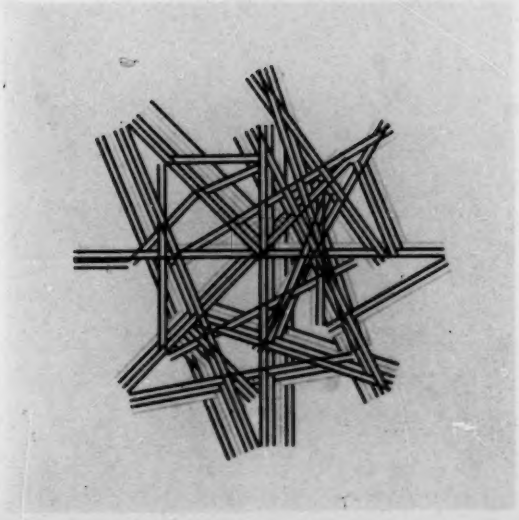


5

Malcolm Hughes

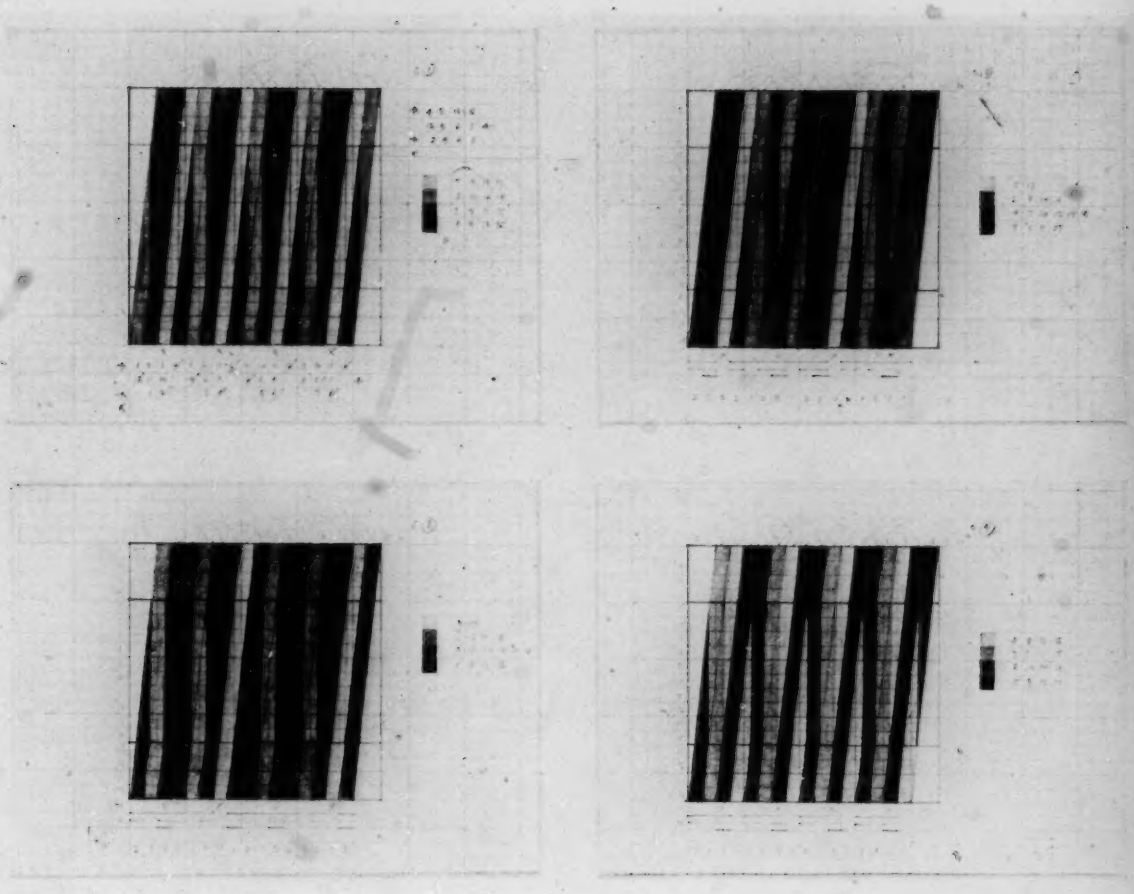
1920 Born Manchester
Studied at Regional College of Art, Manchester
Studied at Royal College of Art

7 **Four thematic drawings for White Relief** 1969
pencil/paper
each $6\frac{7}{8} \times 9\frac{1}{4}$ in/17.5 × 23.5 cm

8 **White Relief** 1968
wood/hardboard/PVA
48 × 48 in/122 × 122 cm

The four drawings are based on related sets of numbers. Beneath (1), top left, three groups of numbers are obtained by selecting systematically from the series 1-16. These groups, together with the group comprising the numbers left over are tabulated on the right of the drawing and are assigned shades of grey. This is the key to the placing of the bands of grey along the top edge of the drawing.

A simple numerical shift 1, 2, 3 to 3, 1, 2 produces another order along the bottom and this, in turn, the twisting of the bands. The other three drawings represent variants of the first. The shades of grey were translated into levels of relief, indicated by the overlapping lines below the other three drawings. The relief itself, *White Relief 1968*, is constructed on the basis of an earlier drawing (3), lower left.



7

Bridget Riley

1931	Born London
1949-52	Studied at Goldsmiths' School of Art
1952-55	Studied at Royal College of Art
	Lives in London

9 **Red and turquoise study**
gouache/graphpaper
$7\frac{1}{2} \times 40\frac{3}{4}$ in/19 × 103.5 cm

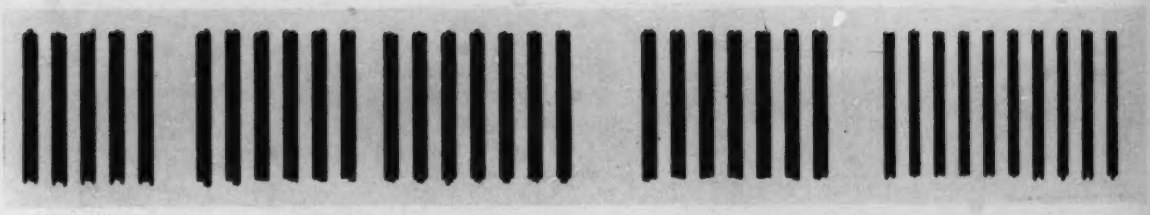
10 **Turquoise, and red grey separating curves**
gouache/graphpaper
$11\frac{5}{8} \times 15\frac{5}{8}$ in/29.5 × 39.7 cm

11 **Movement in squares** 1962
tempera
$48\frac{1}{2} \times 47\frac{3}{4}$ in/123.2 × 121.2 cm

Bridget Riley has stated that she sees "my paintings as presenting an experience. I don't want the spectator to be aware of a problem being solved or of its mechanics." In practice the systems are usually very simple and pragmatic and, although they can easily be discerned in the drawings and finished works, the dramatic effect completely overrides one's awareness of them.

They frequently comprise the serial modification of two or more dimensions or colours in different directions to one another so that they produce changing, often unexpected combinations. The effect of movement in squares is achieved, for example, by leaving the vertical intervals fixed while first progressively (but not mathematically) shrinking and then increasing the lateral intervals.

The drawing *Red and turquoise study* shows combinations of variations of band-width and colour.



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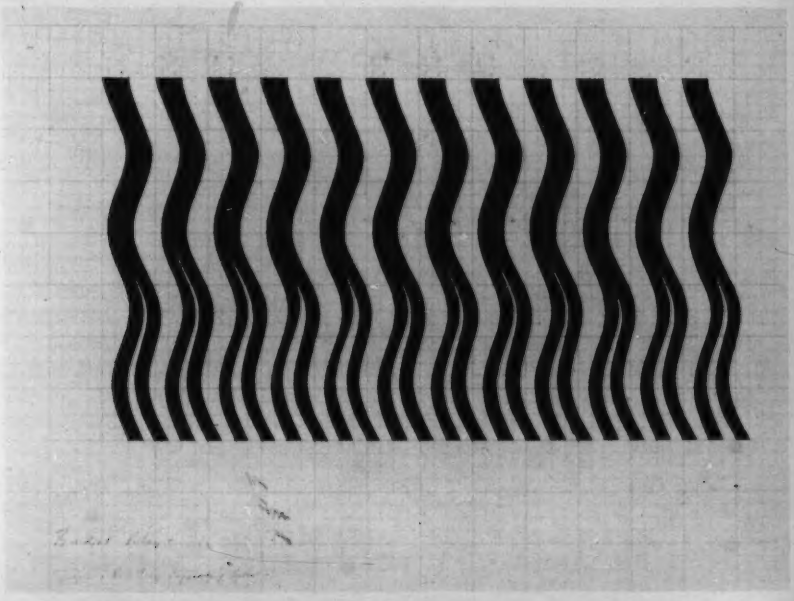

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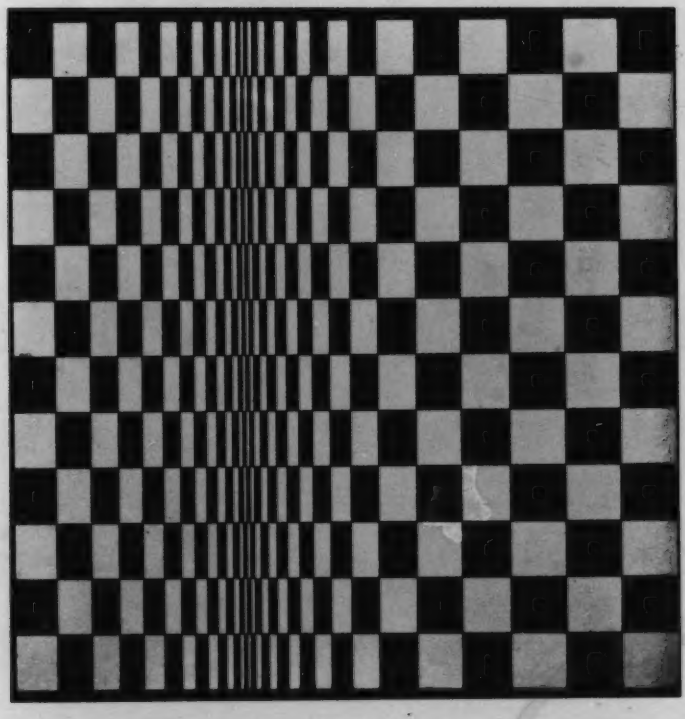


11

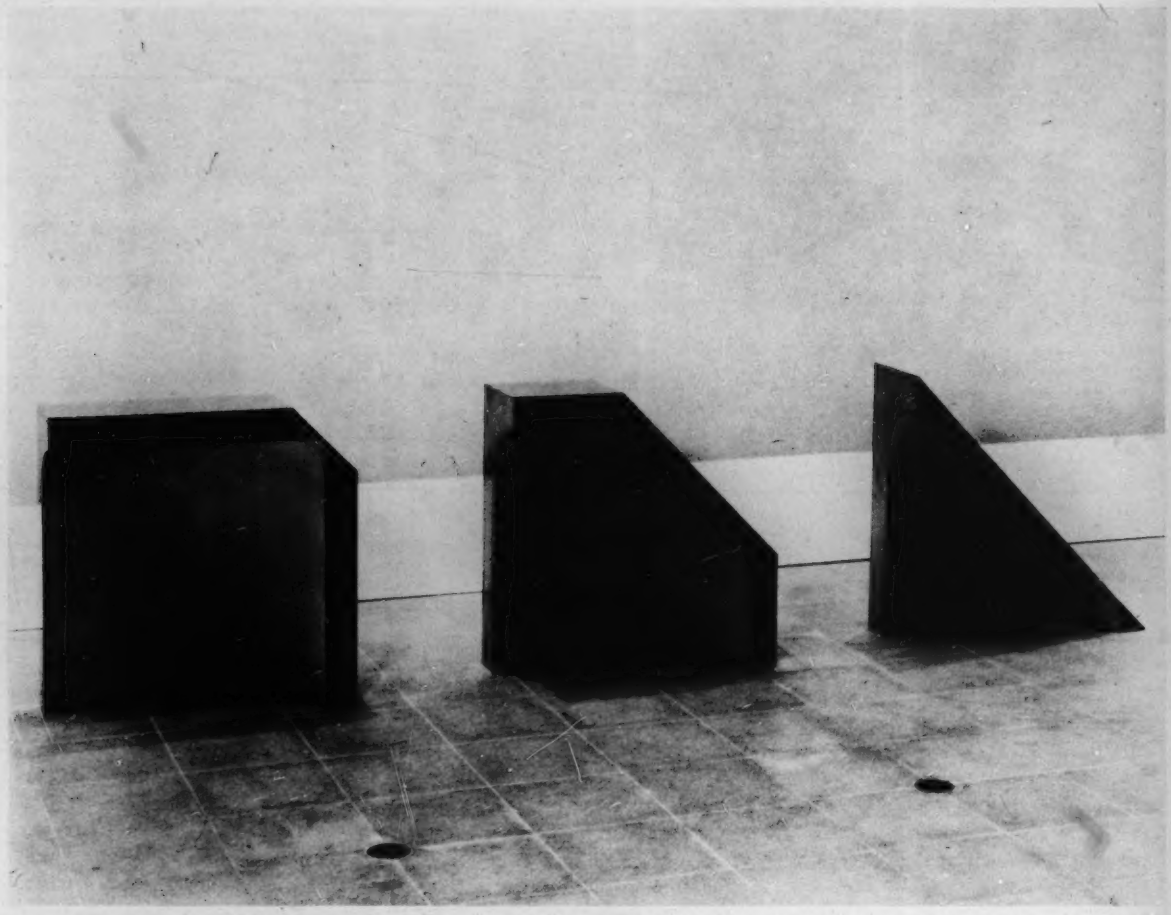
Richard Smith

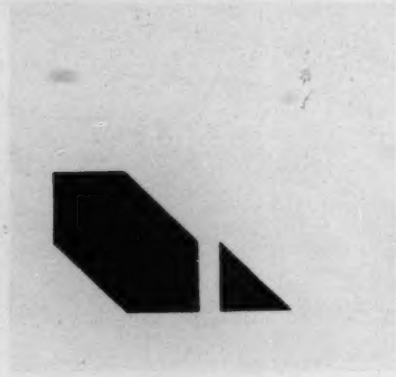
1931	Born Letchworth
1948-50	Studied Luton School of Art
1952-54	Studied St. Albans School of Art
1954-57	Royal College of Art
1959-61	Lived in U.S.A.
1961-63	Taught at St. Martin's School of Art
1963-65	Worked in U.S.A.
1967	Taught University of Virginia, U.S.A.
	Lives and works in Wiltshire

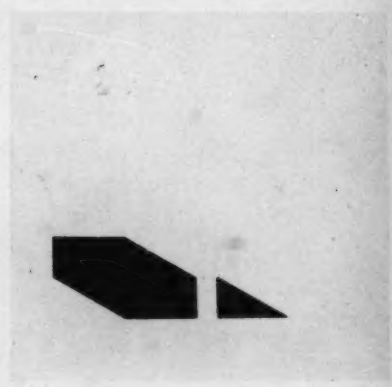
12 **Sixty, forty-five, thirty**
3 part colour etching
17 $\frac{15}{16}$ ×17 $\frac{15}{16}$ in/45.5 ×45.5 cm

13 **Brief alphabet – triptych** 1966
acrylic/canvas
26 ×26 ×6 in/66 ×66 ×15.2 cm, each of 3 parts

Brief alphabet – triptych is one of a group of works by Richard Smith in which a single idea is expressed in a sequence of paintings in which one or more elements are progressively varied. They may be read from left to right. These simple alterations have very complex effects on the curvature and apparent colour of the stretched canvas surface.







13
12

Tom Phillips

1937 Born London
1962-64 Studied at Camberwell School of Art
Lives in London

14 **Terminal Greys IV – VII** 1971-3
acrylic on canvas
48 ×10 in/122 ×25.4 cm each

There are four paintings out of a series which had reached seven at the time of purchase. Each colour represents a week's scrapings of his palette mixed together and laid on in the form of a cross, cancelling out the previous week's colour, together with a wide band of the new colour.

The colour of each band is therefore determined both by what was chosen for each day and what was surplus to that day's needs. The series is carried on continuously and is a complete record.

Mark Lancaster

1938	Born Yorkshire
1961-65	Studied at University of Newcastle-upon-Tyne
1961-65	Taught at Bath Academy of Fine Art
1965-66	Taught at University of Newcastle-upon-Tyne
1968-70	Artist in residence, King's College, Cambridge
1972-	Living in New York

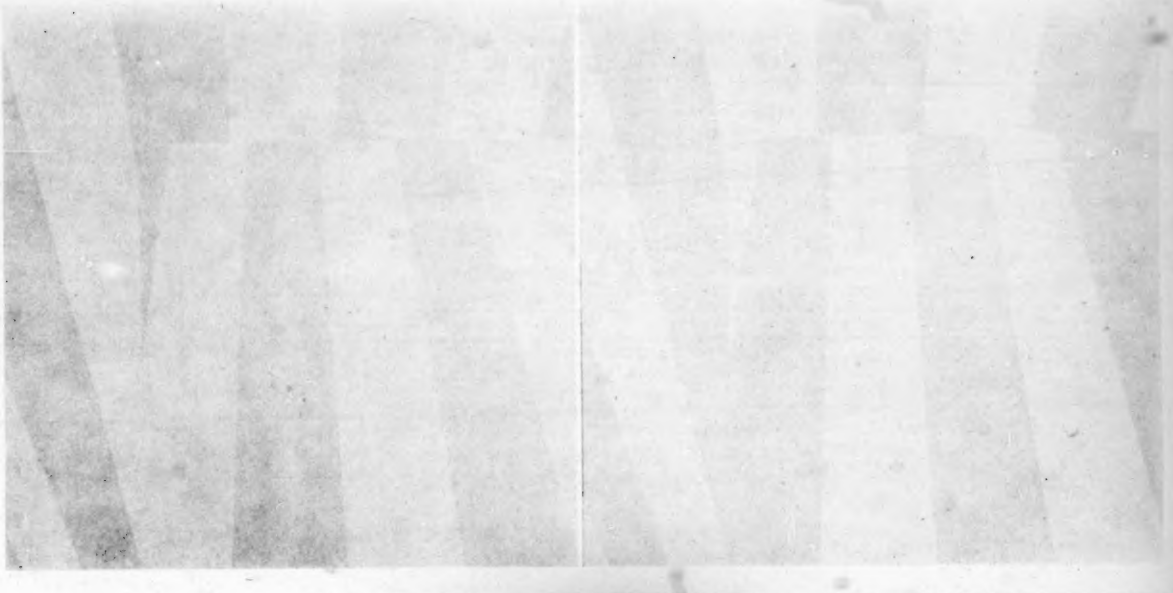
15 **First Spread** 1966
acrylic/canvas
60 × 120 in/152.5 × 305 cm

16 **Henry VI Black and White** 1971
liquitex/canvas
68 × 68 in/173 × 173 cm

Mark Lancaster is a painter who uses rules which allow him to limit his choices but which do not entirely determine the flow of the paint onto the canvas – there is often therefore an element of chance combined with an element of structure.

Both of these works are based on simple geometric configurations. In the earlier painting, *First Spread*, the dominant fan-shaped stripes are reversed in colour and direction along the lower and right hand quarters of each panel while the two panels themselves reverse each other in terms of colour only.

Henry VI Black and White is based on *Henry VI*, one of a series which was constructed on a grid dividing the square painting into rectangles. The diagonals of these rectangles may be plainly seen. Strips of masking tape were laid along them and paint placed along the strips. This paint was then swept across the canvas by means of a rubber squeegee and the strips of tape removed. The system is further complicated by the superimposition of a second system, comprising half of each line of the first system, placed at right angles to it. Each quarter of *Henry VI Black and White* corresponds to the original painting *Henry VI*. It is done twice in black and twice in white, the lower pair being like the upper but upside down.



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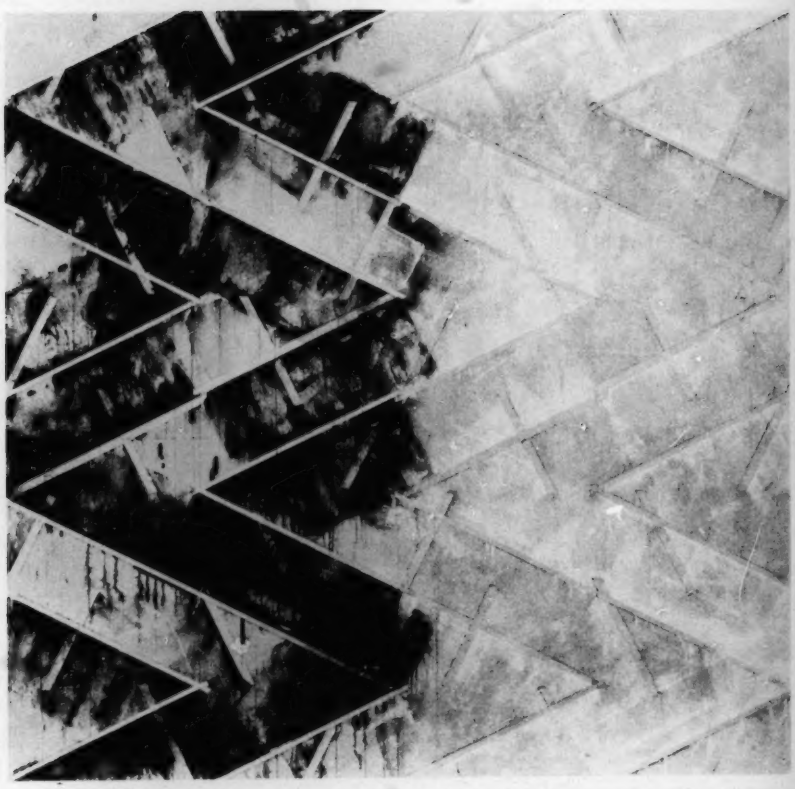


16

Keith Milow

1945 Born England
1962-67 Studied at Camberwell School of Art
1967-68 Studied at Royal College of Art
Lives in London

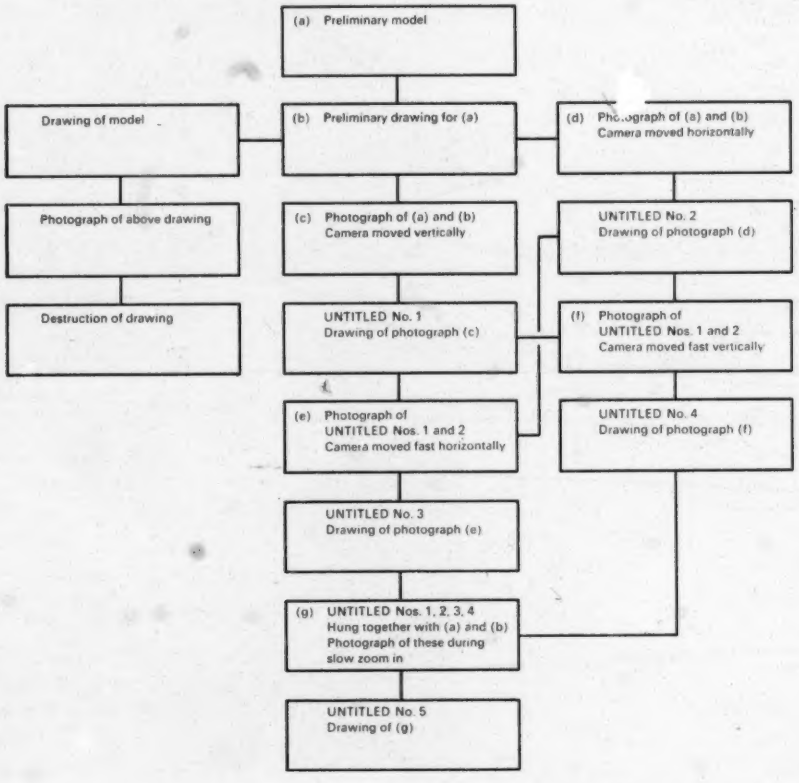
17 **1 2 3 4 5 6 . . . A** 1969
aquatex/cotton duck
$47\frac{7}{8} \times 95\frac{7}{8}$ in/121.5 × 243.5 cm

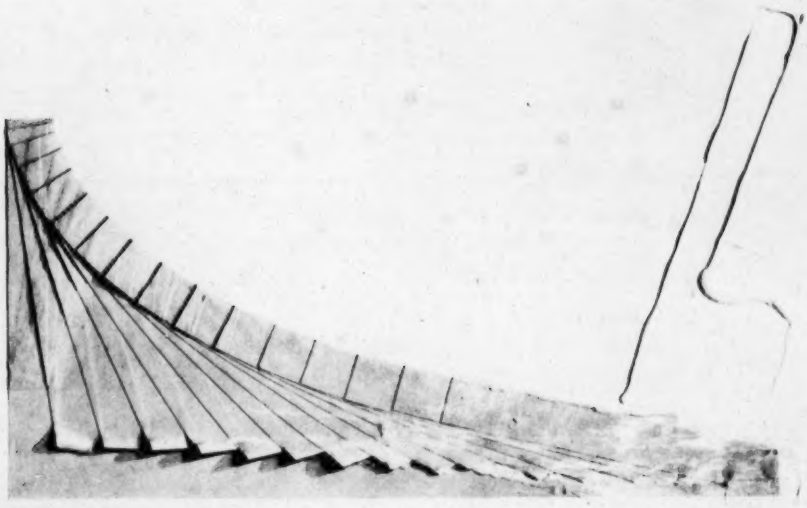
18 **Untitled No. 4** 1973
pencil on matt mylar and perspex
$52 \times 104\frac{3}{4}$ in/132 × 266 cm

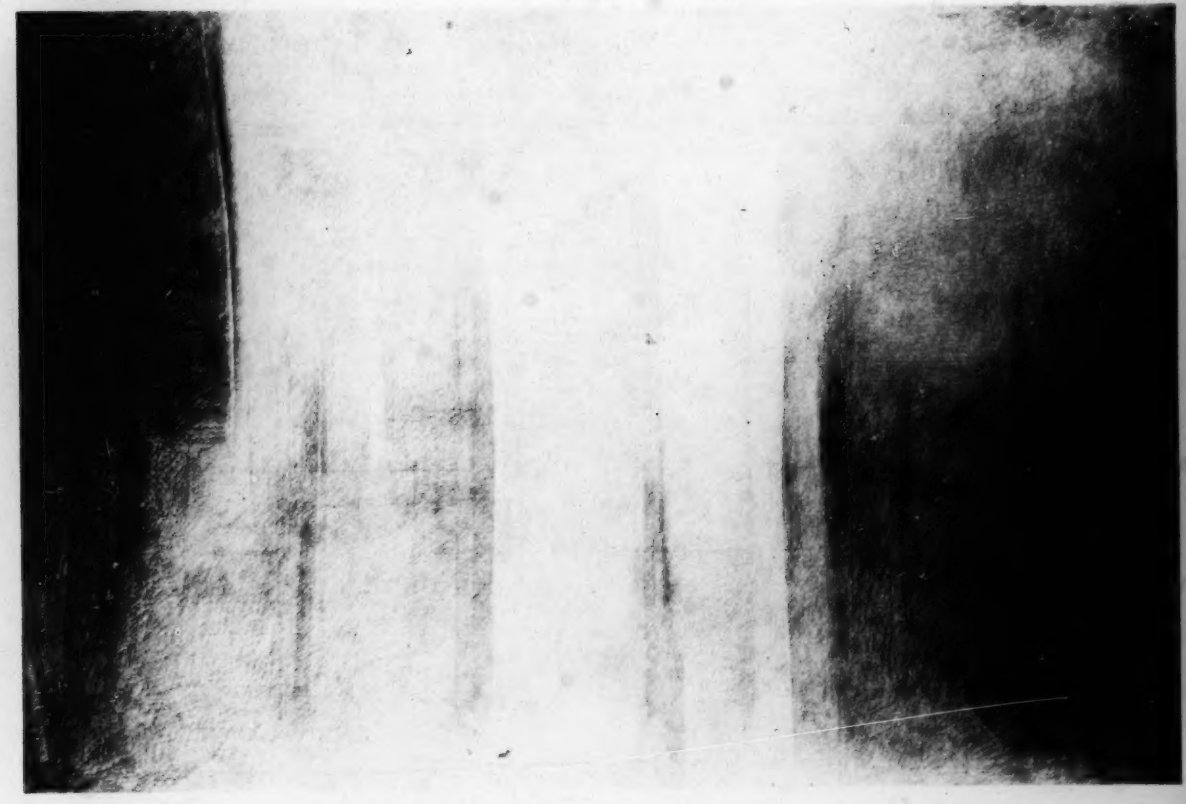
Much of Keith Milow's work has involved the systematic (but also highly personal) processing of an image.

In the earlier work, *1 2 3 4 5 6 . . .A*, this process is a physical one : the device of cutting and twisting the image into a new shape and its incorporation in a field of paint so that it becomes again a "painting".

Untitled No. 4 is one of a series of drawings, the result of alternating drawing and photography.







17
18

Judy Clark

1949 Born Portsmouth
1967-71 Studied at Portsmouth College of Art
1971-73 Studied at Slade School of Art

19 **Bed site/traces/0572** (+4 charts on separate cards) 1972
mixed media, dust particles/glass mounts/drawings
20 × 21¾ in/50.8 × 55.2 cm

20 **Chart 1 fibres, non-human hairs** 1972
pencil and black + coloured inks/paper
17 × 10 13/16 in/43 × 27.5 cm

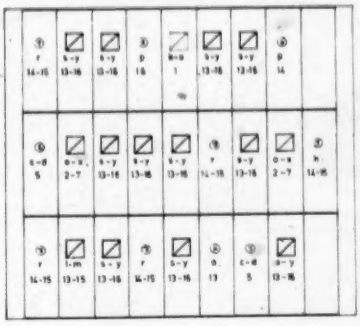
21 **Chart 2 human hairs** 1972
pencil and black + coloured inks/paper
17 × 10 13/16 in/43 × 27.5 cm

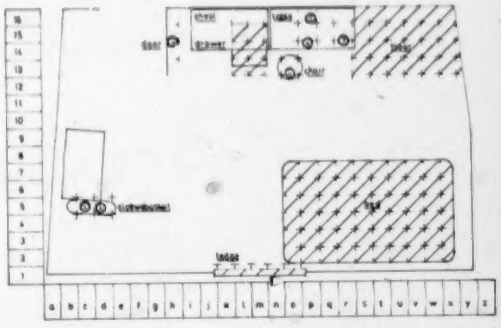
22 **Chart 3 paint, rubber, metals, foodstuffs, oil** 1972
pencil and black + coloured inks/paper
17 × 10 13/16 in/43 × 27.5 cm

23 **Chart 4 human tissue and fluids** 1972
pencil and black + coloured inks/paper
17 × 10 13/16 in/43 × 27.5 cm

This piece, is, in a sense, a self portrait. However, instead of representing facial features on a flat surface with paint, the artist represents herself rather in the way that an archaeologist represents a lost culture, by means of finds located on charts and diagrams.

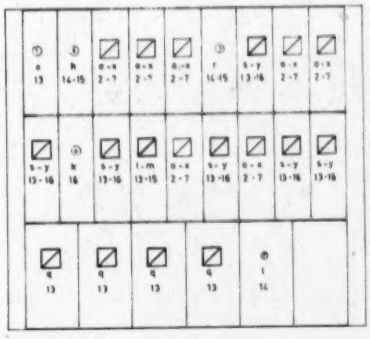
chart 1 fibres
non-human hairs

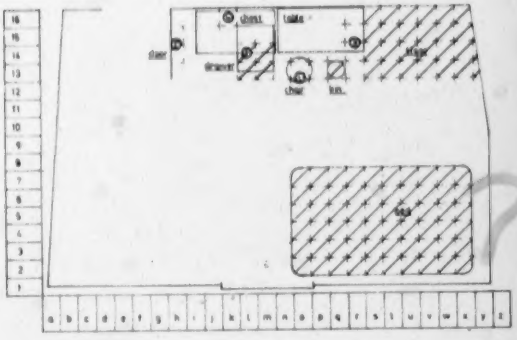




① shirt
③ handkerchief
② jacket
④ coat
⑦ needle in box 4
⑤ comb
⑥ hairbrush

chart 2. human hairs





① coat
② jacket
③ hairbrush
④ necklace
⑦ razor

—— 8 inches

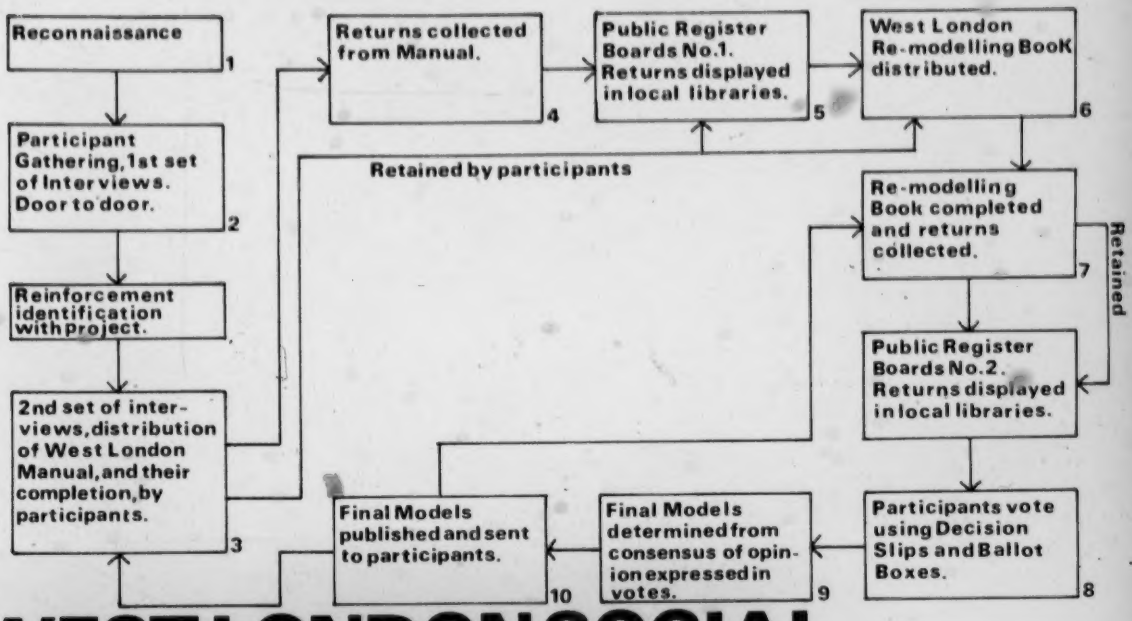
Stephen Willats

1943	Born London
1962-63	Studied at Ealing Art School
1965-66	Taught at Ipswich School of Art
1967-72	Taught at Trent Polytechnic and Hornsey College of Art
	Lives in London

24 **Research documentation for the West London Social Resource Project**
date of Project June 1972-January 1973 ; documentation for Arts Council January/February 1974
micro-film, photographs, books, charts.

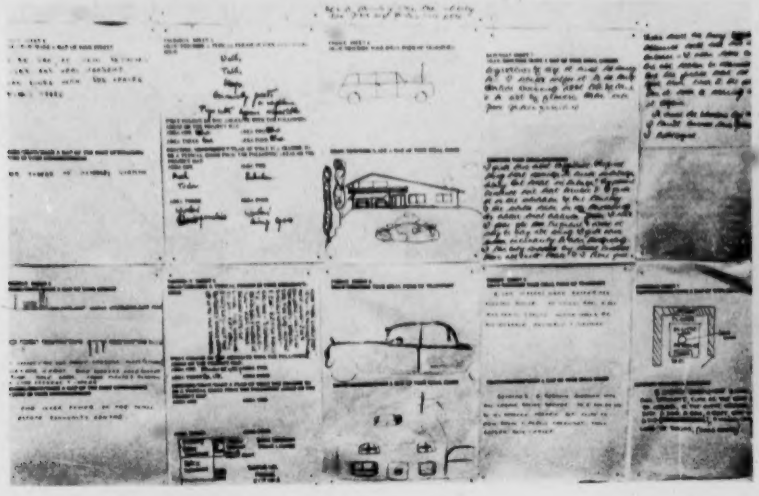
The West London Project was primarily concerned with the social awareness of people living at the time in the areas covered by it. The documentation presented here can however be treated as a work of art to the extent that the sequence of stages of what the artist calls "remodelling" can be applied imaginatively to one's own experience. The basic system is to get people to consider their social environment and, by exchanging and assessing information in a structured way, to remodel it in their own terms, that is to re-articulate their perception of it.

The diagram or flow chart opposite describes the process but this has to be studied in relation to the documents dealing with each stage.



WEST LONDON SOCIAL RESOURCE PROJECT

Flow chart of project events that took place over 9 months in 1972.



Returns from West London Manual.

Public Register Board No. 2 in Osterley Library, displaying returns from the West London Re-modelling Book. In front of the board are a pile of Public Decision Slips and alongside a Ballot Box.

Victor Burgin

1941	Born Sheffield
1962-65	Studied at Royal College of Art
1965-67	Studied at Yale University
	Currently lecturer in the School of Media Studies, Polytechnic of Central London

25 **This position** 1965
type
(11 sections) approximately $11\frac{3}{4} \times 8\frac{1}{4}$ in/30 × 21 cm

This piece comprises a sequence of sentences which are actually placed around the walls of a room or can be imagined to be so.

The viewer stands at each place to read a sentence beginning "This position . . ." which directs his attention to a specific aspect of himself in relation to a time interval and, or to other people or things. The sequence is introduced by means of a hypothetical point in time, x and terminates at another, later point, x'. All the others refer to the interval between these two, an analogy of the fact that they are read in the time which elapses between reading the first and last sentences themselves.

THIS POSITION SIGNIFIES ANY MOMENT IN DURATION OF SELF, (X)

THIS POSITION SIGNIFIES ALL INTERIOR TIME OF SELF SUBSEQUENT TO X AND PREVIOUS TO X'

THIS POSITION SIGNIFIES ALL INTERIOR MODIFICATIONS PERFORMED BY SELF UPON EXTERIOR PHENOMENA SUBSEQUENT TO X AND PREVIOUS TO X'

THIS POSITION SIGNIFIES ALL PROJECTIONS OF CONCEPTS AND GOALS OF SELF ONTO ANOTHER SUBSEQUENT TO X AND PREVIOUS TO X'

THIS POSITION SIGNIFIES ALL PROJECTIONS OF FANTASY PROTOTYPES CONCEIVED BY SELF ONTO ANOTHER SUBSEQUENT TO X AND PREVIOUS TO X'

THIS POSITION SIGNIFIES ALL TIME EXTERNAL TO SELF SUBSEQUENT TO X AND PREVIOUS TO X'

THIS POSITION SIGNIFIES ALL INTEGRATION OF INTERIOR TIME OF SELF WITH EXTERIOR TIME SUBSEQUENT TO X AND PREVIOUS TO X'

THIS POSITION SIGNIFIES ALL INTEGRATION OF INTERIOR TIME OF SELF WITH EXTERIOR TIME SIMILARLY INTEGRATED WITH INTERIOR TIME OF ANOTHER SUBSEQUENT TO X AND PREVIOUS TO X'

THIS POSITION SIGNIFIES ALL SENSORIMOTOR REFLEXES OF SELF SUBSEQUENT TO X AND PREVIOUS TO X'

THIS POSITION SIGNIFIES ALL EXCHANGES OF CODED MOTOR ACTION BETWEEN SELF AND ANOTHER SUBSEQUENT TO X AND PREVIOUS TO X'

THIS POSITION SIGNIFIES ANY MOMENT IN DURATION OF SELF WHICH IS LATER THAN X, (X')

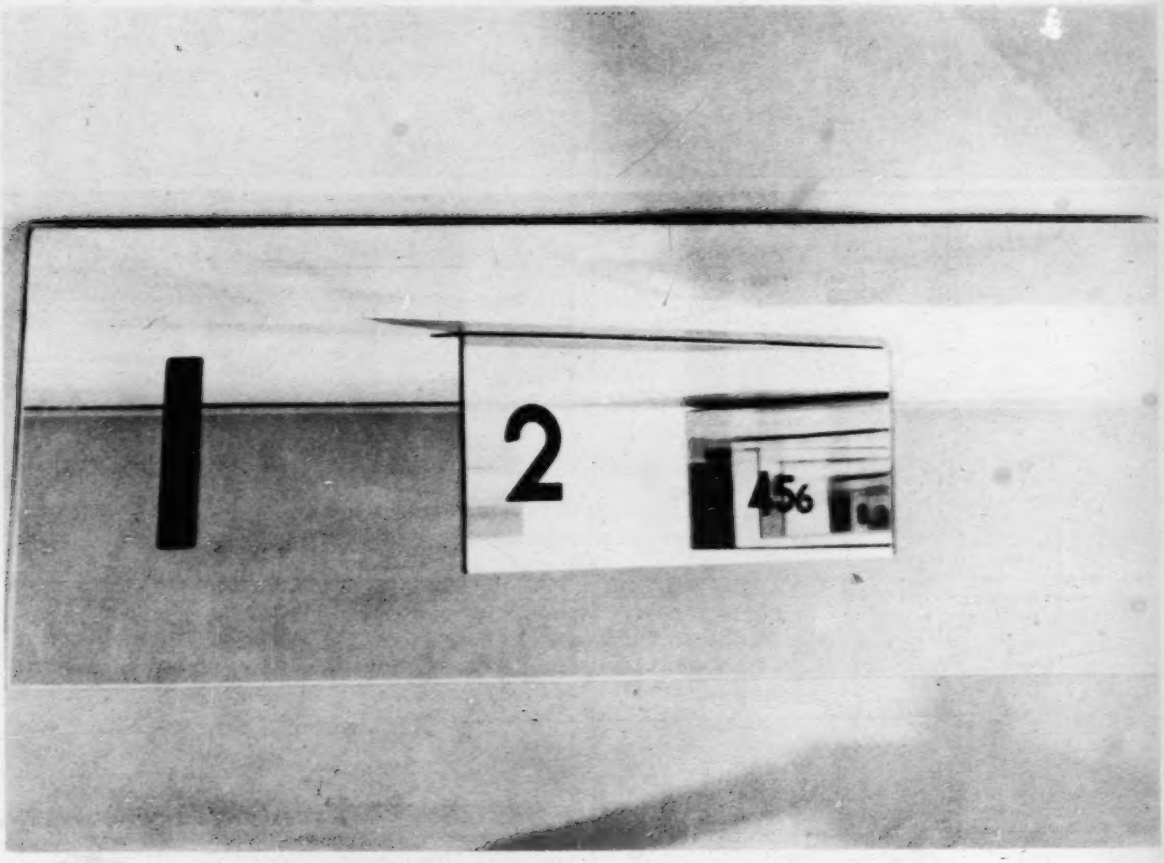
Michael Craig-Martin

1941	Born Dublin
1961-63	Studied at Yale University
1964-66	Studied at Yale School of Art and Architecture
1966-70	Teaching at Bath Academy of Fine Art, Corsham and Canterbury College of Art
1970-72	Artist in residence, King's College, Cambridge
	Currently teaching at Goldsmiths' College of Art

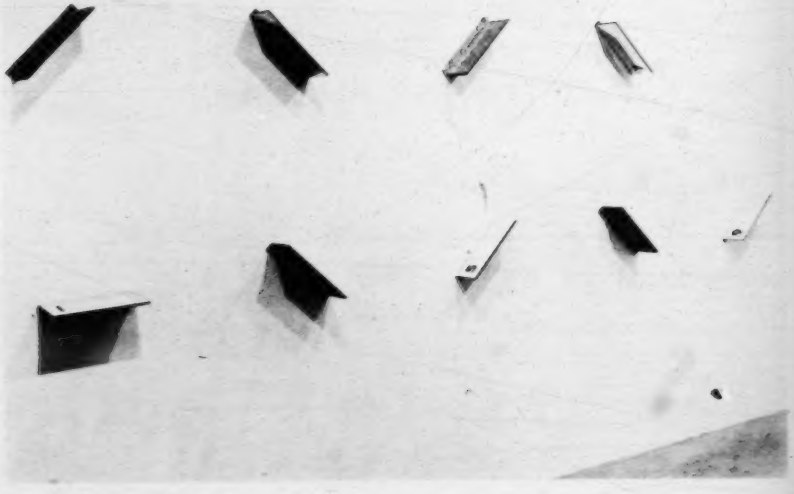
26 **Kid's Stuff** 1973
mirror mounted on frame (7 units)
16 ×12 in/40.2 ×30.1 cm each unit

27 **Nine mirrors** 1972
nine mirrors in metal brackets
85 ×158 in/216 ×402 cm

The viewer is invited to move from mirror to mirror, seeing reflections of himself while reading a series of texts in which he (or the artist) reflects on his awareness of himself, backwards and forwards to simple multiples of his present age.



26



27

John Hilliard

1945 Born Lancaster
1964-67 Studied at St. Martin's School of Art
Teaches at Brighton Polytechnic

28 **Cause of death (1)** 1974
Four photographs titled as follows:

(1) Fell
$11\frac{1}{4} \times 5\frac{3}{4}$ in/28.5 × 14.5 cm

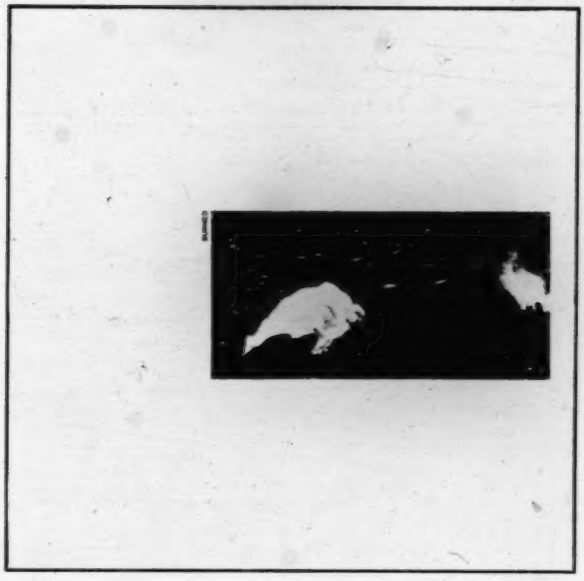
(2) Burned
$5\frac{3}{4} \times 11\frac{1}{4}$ in/14.5 × 28.5 cm

(3) Crushed
$11\frac{1}{4} \times 5\frac{3}{4}$ in/28.5 × 14.5 cm

(4) Drowned
$5\frac{3}{4} \times 11\frac{1}{4}$ in/14.5 × 28.5 cm

Photographs mounted on board in 4 frames
20 × 20 in/50.8 × 50.8 cm for each of 4 units

The system here comprises nothing more than the cropping of a photographic print in four separate directions at right angles to one another so that if assembled they would form a cross. A single image is perceived as part of four different contexts all of which were in fact present at the moment the original photograph was taken.



28
(3) (4)
(2) (1)

Michael Baldwin

1945	Born
1964-67	Studied at Coventry College of Art
	Teaches currently at Mid-Warwickshire College of Art

Terry Atkinson

1939	Born
1960-64	Studied at Slade School of Fine Art
1964-66	Taught at Birmingham College of Art
	Teaches currently at Lanchester Polytechnic, Coventry

29 **Print (2 sections A and B)** 1966
$14\frac{5}{8} \times 43\frac{3}{16}$ in/37.2 ×109.7 cm

This is a work in the form of a written discourse on a subject. This subject is announced by the question in the first sentence. "Is this piece of paper an art work?" A question that could be held to deal with the status of the work itself. The second part deals more generally with the status of beliefs which generate definitions of what is or is not art.

The sequence ends with another question pointing the way to an indefinite further consideration.

As a work of art, therefore, this piece (like others in the exhibition) refers to itself but it is designed so that the thought process involved in dealing with it will constantly question the assumptions of the work and lead to continuous change in the meaning of the work.

PRINT.

Section A.

Questionnaire.

1. Suppose this question. Is this piece of paper an art work?
2. Then n individuals whose status as an art work is established are examined for comparison with this piece of paper.
3. It may be the case that this piece of paper possesses some properties which some of the n individuals also possess. Perhaps some very general property. For example, the property of being a 3D material entity. But whilst this may possibly be counted as a necessary property of a thing being counted as an art work, and certainly of a thing being counted as an art object, it is obviously not a sufficient property.
4. There are millions of pieces of white paper, all very similar to this one (before this discourse was printed on it), all of which possess this property, but there is no assertion attached to them that they are to be counted as art works. (Although a formal precedent has been set in early conceptual works for an assertion such as 'All pieces of plain white paper are to be counted as art works', to be taken up. Although this possibility would eliminate inter white-pieces-of-paper comparisons, it would still leave us with the outstanding white-pieces-of-paper class to other art works class comparisons.) However, what has to be asked here, and this aside from inter white-pieces-of-paper comparisons, is, what is the especial property (if any) that this piece of white paper possesses that 'allows' it do be singled out as an art work?
5. Is there a property possessed by some things in the world which can be identified as art (as 'being art'), or even the property of art (this latter of course presupposing that art is a property of things)?
6. If art is literally made by the artist, then there cannot have been art in the world before there were artists. Did someone (the first-ever artist(s)) intend to make art? Or did he make something which was (somehow) afterwards assigned the status of arthood? Even if the latter is the case, one assumes that the intentions (perhaps allowing the twentieth century art critic's oft used penchant for 'unconscious intentions') are counted as intentions to 'make art'. On this view one might say something like no art without intentions and no intentions without artists.
7. Thus a rudimentary and uninformative definition of 'artist' is a person who has a certain kind of 'intention'. For this definition to be usefully developed one has to find out the type and character of the intention. Are the intentional aspects of the artist to do with intending to *make* a thing *as* a work of art? Or, if we said the intention was to *make* a work of art, are we characterizing the act here as being motivated by different intentions? Do we also imply a difference in meaning when we talk of making a thing *as* a work of art and when we talk of making a thing *into* a work of art?
8. Can works of art, besides being made as or into (works of art), be converted into works of art? Or is 'converted' here a more or less precise synonym for 'made as' or 'made into', or 'made as' and made into'? The discussion here would centre upon notions of 'made'.
9. The intentions of whom? The artist or the spectator? The artist and the spectator? Are the intentional aspects of the artist to do with intending to *make* a thing, to *make* a thing as a work of art (and or into a work of art), to *make* a work of art? (These latter questions are contextual of further questions such as, if the artist sets out to make a work of art, is it a work of art no matter whether it is good or bad, a painting or a shoe to be worn?) Are the intentional aspects of the spectator to do with intending to *see* a thing as a work of art, and or intending to see a thing *into* a work of art? And the latter acknowledging the rather strained attachment involved in the term 'see a thing into'. Can 'seeing' be interpreted as 'making' in this context?
10. If this piece of paper is asserted as a work of art, in asserting this can the artist be said to be making something? Or is he, in a sense, merely a spectator? If the piece of paper can be asserted as an art work, is the art something the artist 'gives' or 'imparts' to the paper when he nominates it? (The equation of assertion with nomination here has an entrenched 'found object' precedent.) Or is the art already there and he merely (in a sense) 'discovers' it? Which leads us back to question five above.
11. Is the concept 'creativeness' concerned with 'making' and with 'discovering', or with one or the other?
12. How does the artist 'know' that this piece of paper can even qualify to enter the domain where it may count as a work of art? (I apologize for the use of 'where' with its stringent spatio-temporal qualification and point out that its use is similar to that when someone asks of a biological species where in biological classification it can be found.)

Section B.

1. It is usually supposed that beliefs can be represented by sentences to which a person would assent under appropriate conditions.
2. With regard to what is or is not believed to be art, assuming '1' above, then which condition or set of conditions might constitute appropriate ones. According to Judd's dictum 'if someone says it's art it's art' a more or less accurate translation is 'if someone believes its art it's art'. The latter would in normal usage be a presupposition from which a statement like the former could be made.
3. The notion of appropriateness for beliefs concerning art is a variable of such wide ranging dimensions today that many people believe that the utility of art is precisely this factor. They believe that because art can be most anything this is a good thing, and this lines up hazily with half-baked notions of democracy, tolerance and the importance of the subjective. These latter are baubles for indulgence and dumb indulgences at that. Reinhardt had it methodologically right when he used the imperative form 'Art is . . .', 'Art is not . . .'. Marxist aesthetics has it methodologically right when it uses the form 'Art is . . .', 'Art is not . . .'. The case of believing a thing to be or not to be art seems to be purely a matter of nondeductive inference and the crucial nondeductive cases occur when two people accept some sentences as expressing facts known to them both, but disagree on their interpretation, that is, on what hypotheses and predictions it is reasonable to believe on the basis of those facts.
4. The first-ever discussion concerning (what we now call) art is taking place between say X, who has made some thing (which is under discussion) and Y who along with X is perusing this thing. Y has an idea of what (we now call) art is and is trying to persuade X that this thing he has made is art. He is outlining some conditions that this thing fulfils. Y's statements are assertive ones, of the form 'Art is. . . .' X, who is perhaps less flamboyant than Y, is characteristically, asking perhaps more fundamental questions than Y. X asks, firstly, how Y *knows* what art is secondly what use it is.
5. Nondeductive rules in detecting art are not so much designed to single out regularities which are intrinsic features of the universe, as they are designed to systematize the choice of regularities of which predictive extensions are made in making nondeductive inferences.
6. Questioning 5 above, if there are nondeductive rules which the concept of art is founded upon, what kind of features do they have? Do they locate a regularity in the facts given in a certain situation?

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